

100% FILMS



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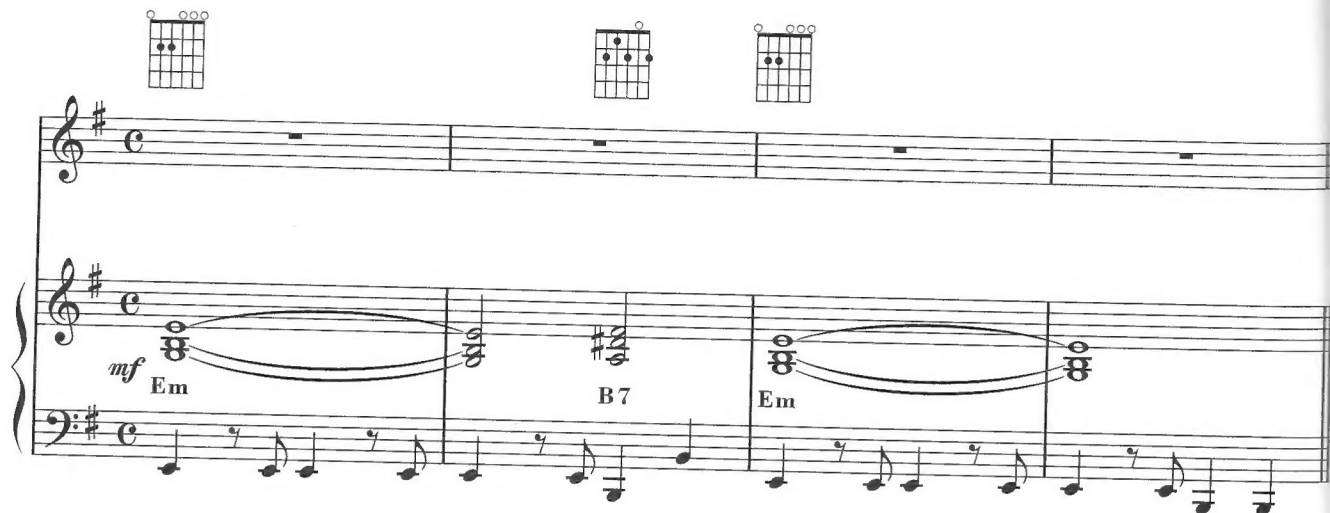
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LES MOULINS DE MON COEUR

(The windmills of your mind)

Paroles de Alan et Marilyn BERGMAN - Paroles françaises de Eddy MARNAY - Musique de Michel LEGRAND

Moderato



Em B7 Em



1. Comme un' pier - re que l'on jet - te Dans l'eau vi - ve d'un ruis - seau Et qui lais - se der - riè - re
lai - ne En - tre les mains d'un en - fant Ou les mots d'u - ne ren -

Em B7




el - le Des mil - liers de ronds dans l'eau Comme un ma - nè - ge de lu - ne A - vec ses che - vaux d'é -
- gai - ne Pris dans les har - pes du vent Comme un tour - bil - lon de nei - ge Comme un vol de go - ë -

Em E7



- toiles Comme un an - neau de Sa - tur - ne Un bal - lon de car - na - val Com - me le che - min de
- lands Sur des fo - rêts de Nor - vè - ge Sur des mou - tons d'o - cé - ans Com - me le che - min de

Am7 D7 G7+



ron - de Que font sans ces - se les heures Le voy - age au - tour du mon - de D'un tour - nè - sol dans sa

C7+ F#m7(b5) B7



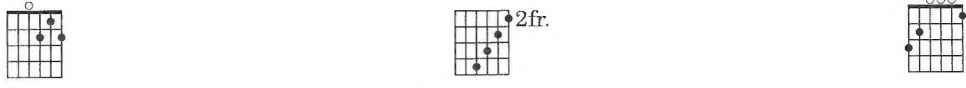
fleur Tu fais tour - ner de ton nom Tous les mou - lins de mon cœur 2. Comme un é - che - veau de
poco a poco ritard. *a tempo*

A#°7 B7 Em




cœur 3. Ce jour - là près de la sour - ce Qui sait ce que tu m'as dit Mais l'é - té fi - nit sa

Em Am7




cour - se L'oi-seau tom - ba de son nid Et voi - là que sur le sa - ble Nos pas s'ef - fa - cent dé -

D7 G7+ G7



jà Et je suis seul à la ta - ble Qui ré - son - ne sous mes doigts Comme un tam - bou - rin qui

C7+ F#7 Bm



pleu - re Sous les gout - tes de la pluie Com - me les chan - sons qui meu - rent Aus - si tôt qu'on les ou

E7 Am D7



- blie Et les feuil - les de l'au - tom - ne Ren - con - trent des ciels moins bleus Et ton ab - sen - ce leur

poco a poco ritard

G7+ C7+ F#m7(b5)



don - ne La cou - leur de tes che - veux 4. U - ne pier - re que l'on jet - te Dans l'eau vi - ve d'un ruis -

a tempo

B7 Em



seau Et qui lais - se der - rière el - le Des mil - liers de ronds dans l'eau Au vent des qua - tre sai -

B7 A#°7



- sons Tu fais tour - ner de ton nom Tous les mou - lins de mon cœur.

poco a poco ritard.

Em B7 Em

du film "Arthur"

Enregistré par Christopher Cross

ARTHUR'S THEME

(Best That You Can Do)

Paroles et Musique de Christopher CROSS, Burt BACHARACH, Peter ALLEN, Carole BAYER SAGER

Moderately













next thing you know, you're clos - in' down the town.
 deep in his heart, he's just, he's just a boy.









Wake up and she's— still with— you,
 Liv - in' his life— one day— at a time, he's e - ven though you left her way—
 show - ing him - self— a real -





— a - cross town. You're won - der - in' to your - self, hey, what - 've I found?
 - ly good time. He's laugh - in' a - bout the way they want him to be.















When you get caught be - tween the moon and New York Cit - y,









Bm7 A/B Bm7 A

I know it's cra - zy, but it's true. —

Sim7 La/Si Sim7 La

A/C# DM7 E/D D C#m7

If you get caught be - tween the moon and New York Cit - -

La/Do# Re+7 Mi/Re Re Do#m7

F#sus7 F#7 Bm7

- y, the best that you can do, the best that you can do

Fa#4/7 Fa#7 Sim7

D/A

1. A A/C# 2. A A/C#

is fall — in love. —

Re/La La La/Do# La La/Do#

D.S. and fade

du film "Autant en emporte le vent"

TARA'S THEME

Musique de Max STEINER

Maestoso

The musical score for "Tara's Theme" is presented in a single system with six staves. The tempo is marked "Maestoso". The key signature is one flat (B-flat). The score includes guitar chord diagrams above the staves and solfège syllables below them. The chords are: F, Gm (3fr.), C7, F, B, C, F, B, Am, Gm (3fr.), Am, Gm (3fr.), C7, F, Gm (3fr.), C, F, B, C, F. The solfège syllables are: Fa, Solm, Do7, Fa, Si, Do, Fa, Si, Lam, Solm, Lam, Solm, Do7, Fa, Si, Do, Fa, Si, Do, Fa.

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

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du film "Bagdad Café"

CALLING YOU

Paroles et Musique de Bob TELSON

(♩ = 66-69)



A de - sert road from Ve - gas to no - whe - - - re
A hot dry wind blows right thru me

Bb7+/D Bb7+/Eb




some place bet - ter than where you - 've been
the ba - by's cry - ing and I can't sleep

Gm9 Gm7/C

a cof - fee ma - chine that need some fi - xing
but we both know a change is co - ming

Bb7+/D Bb7+/Eb



in a lit-tle ca - fé. just a - round the bend.
co-ming clo-ser swe - et re - lea - - - se.

Gm9

Gm7/C



I am cal - - - - - ling
I am cal - - - - - ling

Cm7(b5)/Gb

F/Eb

Dm7(b5)



— you can't you hear me I am cal -
— you I know you hear me I am cal -

G7

Em7(b5)

A5+



- - - - - ling you.
- - - - - ling you. Oh

Dm7(b5)

G7

Cm4/7

14

Chord diagrams for guitar are provided above the staff for the following chords: F7, Db4/9, Db9, Cm4/7, and F7.

Chord labels in the piano part: F7, Db4/9, Db9, Db4/9, Db9, Db4/9, Db9, Cm4/7, F7.

De S
ad libitum.

du film "The Blues Brothers"

EVERYBODY NEEDS SOMEBODY TO LOVE

Paroles et Musique de Bert BERNIS, Solomon BURKE, Jerry WEXLER

Chords: C, F, B \flat , F, C, F, B \flat , F

Tacet 1^o

Play 1^o

Chords: C, F, B \flat , F, C, F, B \flat , F

x5 Spoken

We're so glad to see so many of you lovely people here tonight — and we would especially like to welcome
all the representatives of Illinois' law enforcement community who have chosen to join us here in the Palace Hotel ballroom
at this time. We do sincerely hope you all enjoy the show — and please remember people that
no matter who you are and what you do to live, thrive and survive — there are still some things
that make us all the same you me —

Chords: C, F, B \flat , F, C, F, B \flat , F

them — everybody everybody Eve - ry - bo - dy —

needs some - bo - dy — eve - ry - bo - dy —

Chord diagrams: C, F, Bb, F, C, F, Bb, F

needs some - bo - dy — to love — some-one to love.

Chord diagrams: C, F, Bb, F, C, F, Bb, F

— sweet-heart to miss — su - gar to kiss —

Chord diagrams: C, F, Bb, F, C, F, Bb, F

I need you you

Chord diagrams: C, F, Bb, F, C, F

Bb F C F Bb F

you, I need you you you, I need

C F Bb F C F To Coda

you you you { in the morn I - need ing you you

Bb F C F Bb F

when my soul's_ on fire

Am F

some - times I feel I feel a lit - tle

Am

sad in - side — the way my ba - by mis - treats — me I'll

G C

ne - ver ne - ver ne - ver find a place to hide — I need you


F C F C

F C F C

Chord diagrams: F, C, F, C



Chord diagrams: F, C, F



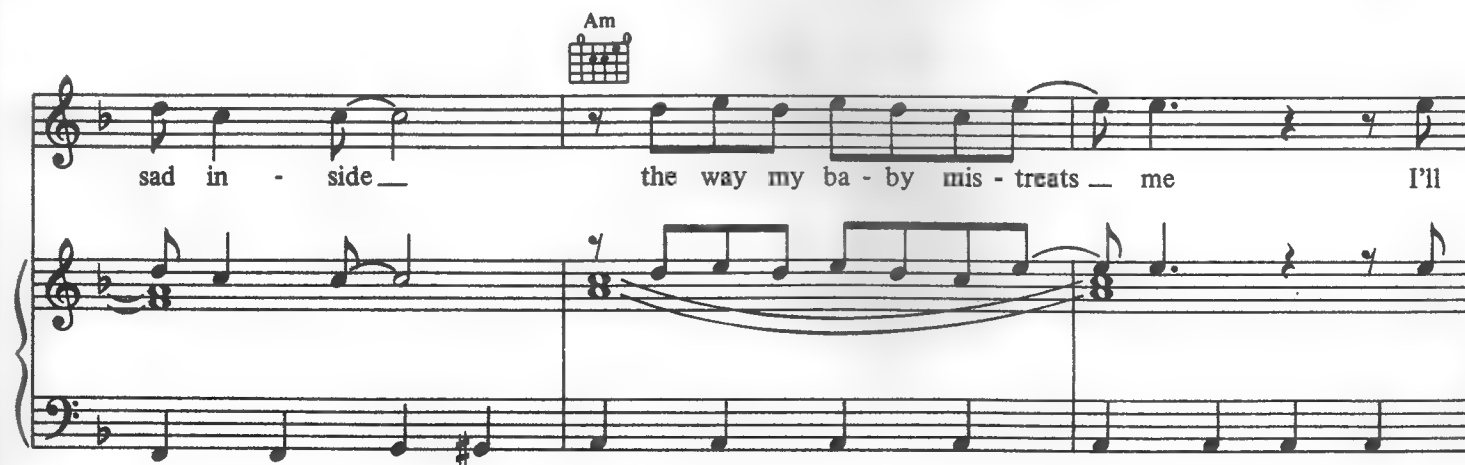
Chord diagrams: Am, F

Some - times I feel I feel a lit - tle



Chord diagram: Am

sad in - side _ the way my ba - by mis - treats _ me I'll



21

ne - ver ne - ver ne - ver find a place to hide_ I need you you you_

I need you you you _ I need

you you you _ I need you you you_

I need you. *Spoken:* You know people when you do find somebody,

hold that woman, hold that man, love him, fleece him, squeeze her, please her. Hold, squeeze and please that because it's so important to

C7

person, give them all your love, signify your feelings with every gentle caress
have that special somebody, to hold, kiss, miss squeeze and please.

D.S. al Coda

CODA

Repeat ad lib.

you. I need you you you, — I need

Bb F C F Bb F

you you you, — I need you.

C F Bb F C C7

du film "Les Demoiselles de Rochefort"

LA CHANSON DES JUMELLES

Paroles de Jacques DEMY - Musique de Michel LEGRAND

Fast T^o

f C7 F7 B \flat 9 \flat m *mp*

1. Nous — somm's deux

f C9 \flat m F7 B \flat m7 *sf* E \flat 7

§

sœurs	ju - mell's —	Nées	sous le	si - gne	des	Gé - meaux —	Mi —	Fa	Sol
sœurs	ju - mell's —	Nées	sous le	si - gne	des	Gé - meaux —	Mi —	Fa	Sol
sœurs	ju - mell's —	Nées	sous le	si - gne	des	Gé - meaux —	Jou —	ant	du

C7 B \flat 7 E \flat 7

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La Mi Ré — Ré Mi Fa Sol Sol Sol Ré Do — Tou — tes deux
 La Mi Ré — Ré Mi Fa Sol Sol Sol Ré Do — Ai — mant la
 vio — lon — cell' — De la trom — pett' ou du ban — jo — Du — plomb dans

A \flat 7M D \flat 7M C9m C7

de — moi — sell's — Ay — ant eu des a — mants très tôt — Mi — Fa Sol
 ri — tour — nell' — Les ca — lem — bours et les bons mots — Mi — Fa Sol
 la — cer — vell' — De la fan — tai — sie à go — go — Nous — somm's deux

B \flat m7 E \flat 7 G \flat 9 F9

3^e fois
 Al Coda

La Mi Ré — Ré Mi Fa Sol Sol Sol Ré Do
 La Mi Ré — Ré Mi Fa Sol Sol Sol Ré Do
 sœurs ju — mell's — Nées sous le

F \flat 9 E \flat 9 A \flat 7M E \flat 7

Nous fû — mes tou — tes deux E — le — vées par ma — man —
 Nous som — mes tou — tes deux Joy — eus's et in — gé — nues —

A \flat 7M Gm7/5 \flat C7

Qui pour nous se pri - va, tra - vail - la vail - la - ment
 At - ten - dant de l'a - mour Ce qu'il est con - ve - nu

El - le vou - lait de nous Fai - re des é - ru - dit's
 D'ap - pe - ler coup de foudre Ou sau - va - ge pas - sion

Et pour ce - la ven - dit Tou - te sa vie des frit's
 Nous som - mes tou - tes deux Prêt's à per - dre rai - son

Nous som - mes tou - tes deux Nées de père in - con - nu
 Nous a - vons tou - tes deux Un' à - me dé - li - cat

Chords: Fm, Ebm7, Ab7, D7M, Eb7, Cm7, Fm7, Dm7/5b, G7, Cm7, F9m, Bbm7, Eb7, Ab7M, Gm7/5b, C7

Ce - la ne se voit — pas Mais quand nous som - mes nues
Ar - tis tes pas - sion — nées, Mu - si - cienn's a - cro - bat's

Fm Eb m7 Ab7

Nous a - vons tou - tes deux Au creux des reins c'est fou
Cher - chant un hom - me bon Cherchant un hom - me beau

Db7M Eb7 Cm7 Fm7

Là, un grain de beau - té
Bref, un homm i - dé - al

Qu'il a - vait sur la joue 2. Nous somm's deux
A - vec ou sans dé - faut 3. Nous somm's deux

Dm7/5b G7 Bb m7 Eb7

si - gne des Gé - meaux

glisse 8^e of 2


Coda

du film "Docteur Jivago"

LA CHANSON DE LARA

Musique de Maurice JARRE

Tenderly

p dolce

Chords: G, D7, C, F, Bb, D7

This page of musical notation is for a piano piece, featuring six systems of staves. The notation includes chords and triplets, with various performance instructions.

System 1: Chords: G, B \flat , F, B \flat , D7-9. The first staff has a triplet of eighth notes. The second staff has triplets of eighth notes.

System 2: Chords: Gm, D7, Cm, G7, Cm. The first staff has a triplet of eighth notes. The second staff has triplets of eighth notes. Performance instruction: *mf appass.*

System 3: Chords: G7, D7, Gm, D7, Cm. The first staff has a triplet of eighth notes. The second staff has triplets of eighth notes.

System 4: Chords: G7, Cm, G7, D7, G. The first staff has a triplet of eighth notes. The second staff has triplets of eighth notes. Performance instruction: *p dolce*.

System 5: Chords: D7, G. The first staff has a triplet of eighth notes. The second staff has triplets of eighth notes. Performance instruction: *rit. e dim.* and *pp*.

I WILL ALWAYS LOVE YOU

Paroles et Musique de Dolly PARTON

Freely

Verse 1:

N.C.

3

1. If I should stay, I would

p

on - ly be in your way. So I'll go, but I

know I'll think of you ev-'ry step of the way. And

Tempo ♩ = 60

Chorus:

F#m

Dmaj7

E

A

F#m

I will al-ways love you.

mp

(with pedal)

Dmaj7

E

A(2)

I will al-ways love you.

cresc.

mf

D A/C# 3 Bm7 A/E Bm/E

You, _____ my dar-ling, you... Hmm... 2. Bit-ter -

Verses 2, 3, 4:

A Bm/A A E/G# F#m C#m/E

sweet mem - o - ries that is _____ all _____ I'm tak - ing _____ with

(Verse 3: Instrumental solo)

mf

D E A E/A A E/G#

me. _____ So, good - bye. _____ Please, don't _____ cry. We both _____

F#m C#m/E To Coda 1. Dmaj7 E To Next Strain 2. Dmaj7 E D.S. al Coda

know I'm not what you, you need. _____ And I _____ 4. I _____

... end soló)

Chorus:

A F#m D E A F#m

will_ al - ways_ love_ you. I

f

D E A D/A A C#m/E Cm/E

D.S.

Bm/E

will_ al - ways_ love_ you.

Coda

Dmaj7 E N.C. B G#m

love. And I

molto rit. *ff a tempo*

Emaj7

F#

B

G#m

C#m7

F#

— will_ al - ways_ love_ you. I will al - ways_ love_

B

G#m

Emaj7

F#

B

G#m

you. I will al - ways_ love_ you. I will al -

C#m7

F#

B

G#m

Emaj7

F#

- ways_ love you. I will_ al - ways love

B G#m Emaj7 F# 11
 you. I I will al - ways love. 11
 ad lib.

N.C. a tempo Emaj7
 you. You, dar-ling. I
 a tempo mf

B(2)/D# E/F# F# B(2)
 love_you. Ooh, I'll al - ways, I'll al - ways love you.
 rit. e dim. mp

Verse 3: Instrumental solo

Verse 4:

I hope life treats you kind
 And I hope you have all you've dreamed of
 And I wish to you, joy and happiness
 But above all this, I wish you love
 (To Chorus:

du film "Fame"

Enregistré par Irene Cara

FAME

Paroles de Dean PITCHFORD - Musique de Michael GORE

Moderate dance beat ♩ = 132

Fm



First system of musical notation for the piano accompaniment. The treble clef staff contains chords and melodic lines, while the bass clef staff contains a steady eighth-note bass line. A dynamic marking of *f* (forte) is present in the bass staff.

Dm/F



Fm



Second system of musical notation. The treble clef staff features a long, sustained chord in the first measure, followed by a melodic line. The bass clef staff continues the eighth-note bass line.

Db/F



Bbm7



C7



Third system of musical notation. The treble clef staff contains chords and melodic lines. The bass clef staff continues the eighth-note bass line.

Fm



C7/G



Fm/Ab



Fourth system of musical notation, featuring the vocal melody. The lyrics are: Ba - by, look ____ at me ____ and tell ____ me what ____ Ba - by, hold ____ me tight, - 'cause you ____ can make ____.

mf

Fifth system of musical notation. The treble clef staff contains chords and melodic lines. The bass clef staff continues the eighth-note bass line. A dynamic marking of *mf* (mezzo-forte) is present in the bass staff.

Bbm7



Eb



— you — see.
— it — right.

You ain't seen — the best — of me yet.
You can shoot — me straight — to the top.

Bb



Db



Eb



C7/E



Fm



Give me time; — I'll make — you for - get the — rest.
Give me love — and take — all I got to — give.

I got more —
Ba - by, I'll —

C7/G



Fm/Ab



Bbm7



— in me, —
— be tough. —

and you — can set — it free.
Too much — is not — e - nough.

Eb



I can catch — the moon — hand.
I can ride — your heart — breaks.



Don't you know — who I am? —
Ooh, I got — what it takes. — Re - mem - ber my name, —

cresc.



fame!

I'm gon - na live — for - ev - er.



I'm gon - na learn — how to fly — high!

I feel it com - in' to - geth -




er.

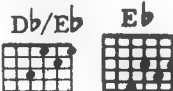
Peo - ple will see — me and die. — Fame! I'm —









— gon - na make — it to Hea - ven. Light up the sky — like a flame;





— fame! I'm gon - na live — for - ev - er.

Ba - by, re - mem - ber my — name.

(bkgd:) Re - mem - ber, re - mem - ber,

8va bassa - - - - -

re - mem - ber, re - mem - ber, re - mem - ber, re - mem - ber,

8va bassa - - - - -

re - mem - ber, re - mem - ber.

loco

Db

Bbm7

C7


Fm

Db

Bbm7

C7

2. Fm

D.S. ad lib. and fade 

name, fame!

decresc.

T'EN VA PAS

Paroles de Régis WAGNIER, Catherine COHEN - Musique de Romano MUSUMARRA


The musical score is written for guitar and piano. It consists of four systems, each with a vocal line and a piano accompaniment. Guitar chords are indicated by diagrams above the staff and letter names below the piano staff.

System 1: The piano accompaniment starts with a treble clef and a key signature of one flat (B-flat). The first measure has a guitar chord diagram for Am and a piano chord of Am. The second measure has a guitar chord diagram for F6 and a piano chord of F6. The third measure has a guitar chord diagram for Em7 and a piano chord of Em7.

System 2: The vocal line begins with the lyrics "T'en va pas" and "Où tu vas". The piano accompaniment has a guitar chord diagram for Dm7 and a piano chord of Dm7. The second measure has a guitar chord diagram for C and a piano chord of C. The third measure has a guitar chord diagram for G/B and a piano chord of G/B.

System 3: The vocal line continues with "pas - ci" and "Pa - pa si tu l'aimes dis lui". The piano accompaniment has a guitar chord diagram for Am7 and a piano chord of Am7. The second measure has a guitar chord diagram for F6 and a piano chord of F6. The third measure has a guitar chord diagram for G and a piano chord of G.

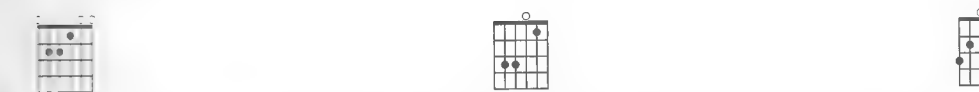
System 4: The vocal line concludes with "qu'elle est la femme de ta vie" and "Pa - pa ne t'en va". The piano accompaniment has a guitar chord diagram for E/G# and a piano chord of E/G#. The second measure has a guitar chord diagram for E and a piano chord of E. The third measure has a guitar chord diagram for C and a piano chord of C. The fourth measure has a guitar chord diagram for G6/B and a piano chord of G6/B.



pas
- ries

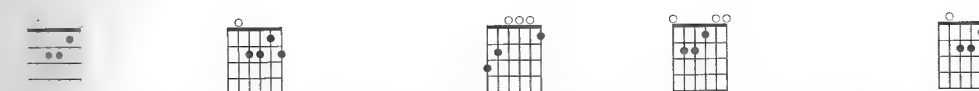
on peut pas — vi - vre sans — toi
quand on s'aime — on s'en va — pas

Am7 F6 G



t'en va pas — au bout d'la nuit 1.2. Nuit tu me fais peur nuit tu n'en fi - nis pas —
on ne part — pas en pleine nuit


E G# C4 G7/B



comme un vo-leur — il est par - ti sans moi —

1. on i - ra plus —
2. tu m'em mén ras —
3. pa - pa j'suis sù -

Am Am6 G7 E/G# Am F6/A



3 fois
al Coda

— au ci - né tous les trois Nuit tu me fais peur nuit tu n'en fi - nis pas —
— ja - mais aux U. S. A.
re q'un jour tu re - - - vien -

C/G G C4 G7/B



comme un vo-leur ——— il est par - ti sans moi ———

1. Pa - pa si tu —
2. Pa - pa j't'as-sure —

Am Am6 G7 E/G# Am F6

1. 2.



pen - sais un peu a moi — - - - - ma Nuit tu me fais

ar - rête ton ci - - - - - né -

C/G G Am C4



dras

CODA

Ab/C Gm7/C Ab/C Gm7/C



Ab/C Gm7/C Ab/C G5+

nuit - ma - dras / Nuit tu me fais peur / nuit tu n'en fi - nis pas / comme un vo-leur

Eb4 Bb7/D Cm Cm6

1. pa - pa j't'assure / 2. pa - pa j'suis sûre / ar - rê - te ton ci - - - né - / qu'un jour tu re - - - vien -

Bb G/B Cm Ab6 Eb/Bb Bb

T'en va pas
 Si tu l'aimes t'en va pas
 Papa si tu l'aimes dis-lui
 Qu'elle est la femme de ta vie - vie - vie
 Papa ne t'en va pas
 On peut pas vivre sans toi
 T'en va pas au bout de la nuit
 Nuit tu me fais peur
 Nuit tu n'en finis pas
 Comme un voleur
 Il est parti sans moi
 On ira plus au ciné tous les trois
 Nuit tu me fais peur
 Nuit tu n'en finis pas
 Comme un voleur
 Il est parti sans moi
 Papa si tu pensais un peu à moi
 Où tu vas
 Quand tu t'en vas d'ici
 J'arrive pas à vivre sans toi

Avec la femme de ta vie - vie - vie
 Papa fais pas d'conneries
 Quand on s'aime on s'en va pas
 On ne part pas en pleine nuit
 Nuit tu me fais peur
 Nuit tu n'en finis pas
 Comme un voleur
 Il est parti sans moi
 Tu m'emmèneras jamais aux U.S.A.
 Nuit tu me fais peur
 Nuit tu n'en finis pas
 Comme un voleur
 Il est parti sans moi
 Papa j't'assure arrête ton cinéma
 Nuit tu me fais peur
 Nuit tu n'en finis pas
 Comme un voleur
 Il est parti sans moi
 Papa j'suis sans moi
 Papa j'suis sûre qu'un jour tu reviendras
 Nuit tu me fais peur ... ad lib.

BENSONHURST BLUES

Paroles et Musique de Artie KORNFELD, Artie KAPLAN



Bay park - way won - der — you're



such a suc - cess — your brit - ish sec - re - tar - y she say



you are the best — your face al - ways smil - ing say you



sure paid your dues, but i know in - side you still got



ben - son - hurst blues those cus - - tom made cig - gies — you



of - - - fer to me — pre - tend - ing to care a - bout



my fam - i - ly — those pic - tures on your desk are they the



lives you a - buse don't they know you suf - fer from the

ben - son - hurst blues?

B' B' B' B' bye - ah bye - ah B'

bye - ah bye - ah bye - ah bye - ah bye - ah B' B' bye - ah B'

B' B' B' bye - ah bye - ah bye - ah bye - ah bye - ah B' B' B' B' bye - ah

B' B' bye - ah bye - ah bye - ah bye - ah bye - ah

bye - ah B' B' B' B'

Your grand - moth - ers' ac - cent em -

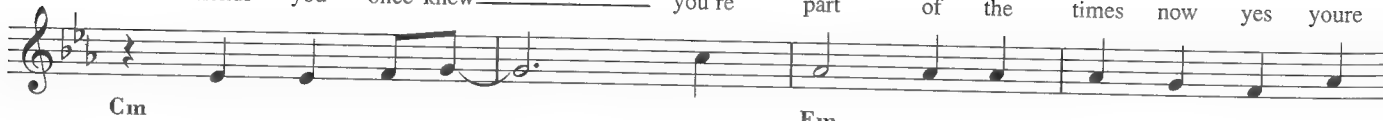
bar - ras - ses you you're e - ven a - shamed of the



friends you once knew



you're part of the times now yes you're



Cm

Fm



mak - ing the news

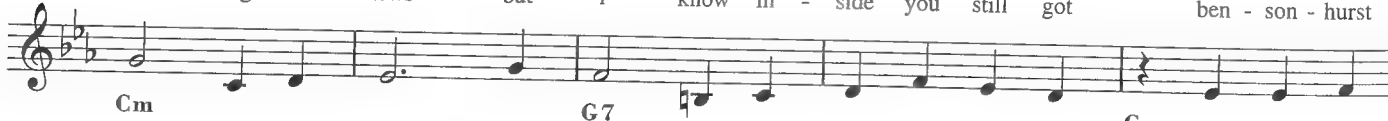


but i

know in - side you still got



ben - son - hurst



Cm

G7

Cm



blues

and

thanks

for the

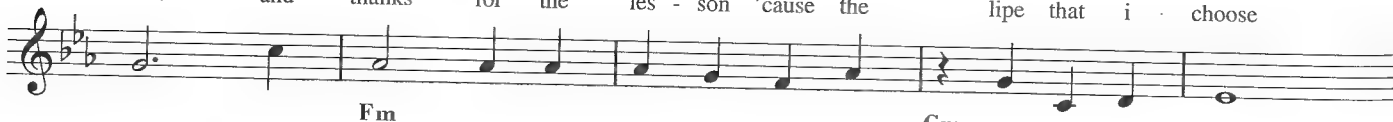
les - son

'cause the



lipe that i

choose



Fm

Cm



won't

be filled

liv - ing with the



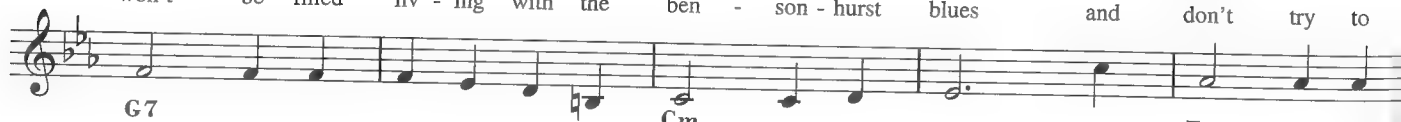
ben - son - hurst

blues

and

don't

try to



G7

Cm

Fm



write me and don't

both - er

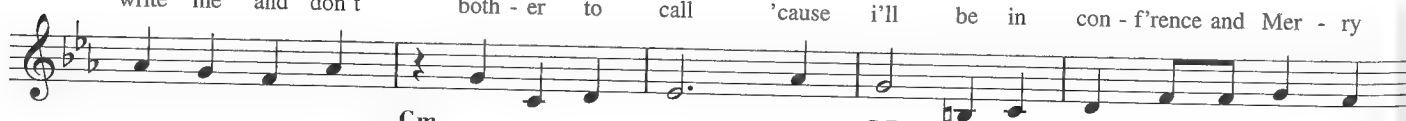
to call

'cause i'll

be in

con - f'rence

and Mer - ry



Cm

G7



3fr.



3fr.

Christ - mas you - all.

B' B' B'

bye-ah

bye-ah

bye-ah

bye-ah

bye-ah

bye-ah



Cm

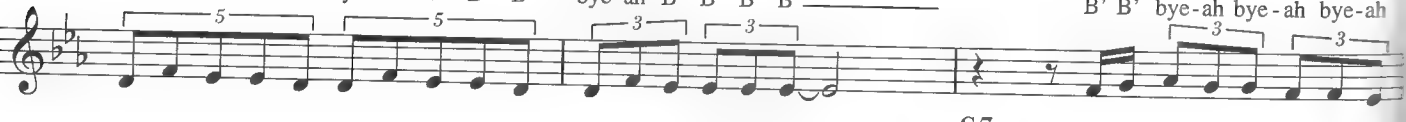
G7

Cm

bye-ah B' B' B' bye-ah B' B' B'

bye-ah B' B' B' B'

B' B' bye-ah bye-ah bye-ah



G7

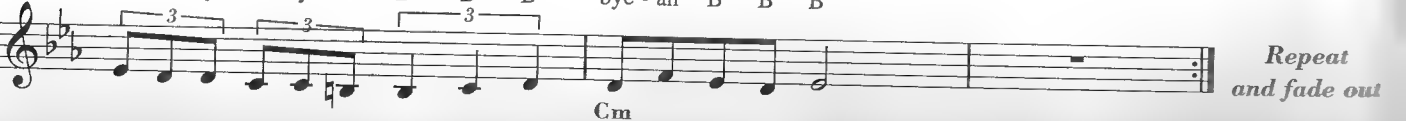


3fr.

bye-ah bye-ah bye-ah

B' B' B'

bye-ah B' B' B'



Cm

*Repeat
and fade out*

du film "Godzilla"

Enregistré par Jamiroquai

DEEPER UNDERGROUND

Paroles et Musique de J. KAY, T. SMITH, S. ZENDER, D. MCKENZIE, S. KATS

♩ = 104



Do#5 Re5 Fa#5 Mi5 Do#5



Yeah, you know— they gon - na

Re5 Fa#5 Mi5 Do#5



bring him down— now,

they're gon - na

Re5 Fa#5 Mi5 Do#5



wreck it down— yeah.

Re5 Fa#5 Mi5 Do#5



Some-thing's come to rock me and I can't keep my head, I get ner-vous in the
pock - et full of mon - ey and an eye full of hate, take a plea-sure in de -

Re5

Fa#5 Mi5 Do#5



New York ci - ty streets, where my le - ga - cy treads, I know I'm bet-ter off
struction of the ve - ry thing that they tried to cre - ate, some-bo - dy tell me why does

Re5

Fa#5 Mi5 Do#5



stan - ding in the sha - dows, far from hu - mans with guns, but now
all man - kind, on - ly tam - per and touch, have a habit where they

Re5

Fa#5 Mi5 Do#5



it's too late, there's no es-cape from what they have done. Come on.
bite off more than they can chew and now it's too much.

Re5

Fa#5 Mi5 Do#5



I'm go - ing deep - er un - der - ground, —

Do#m Lam/Do Lam



there's too much pa - nic in — this town. — I'm go - ing deep - er un - der ground, —

Mi Re/La Do#m/Sol# Do#m



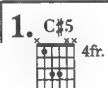
there's too much pa - nic in — this town. — I'm go - ing deep - er un - der - ground, —

Lam/Do Lam Mi Re/La Do#m/Sol# Do#m



and I've got — to go deep - er — deep - er, deep - er, deep -

Lam/Do Lam Mi Re/La Do#m/Sol#



er — yeah.

They're gon - na

Do#5 Re5 Fa#5 Mi5 Do#5



wreck it down— now

Re5 Fa#5 Mi5 Do#5



Hey

yeah

we're gon - na

Re5 Fa#5 Mi5 Do#5



bring it down— yeah

Some peo - ple with a

Re5 Fa#5 Mi5 Do#5

2.



Do#m

Do#/Mi#

Mi7

Do#m Do#/Mi# Mi7



Sib

Do#

Mi#m

Sib Do# Mi#m



Musical notation for the first system, featuring a treble and bass staff. The treble staff has a whole note chord labeled **Mi** and a whole note chord labeled **Si \flat** . The bass staff contains a melodic line with eighth and quarter notes.



I'm go - ing,

I'm go - ing,

I'm go - ing deep - er un - der - ground,

Musical notation for the second system. The treble staff has a whole note chord labeled **Do#5** and a whole note chord labeled **Re5**. The bass staff contains a melodic line with eighth and quarter notes.



I'm go - ing,

I'm go - ing,

I'm go - ing deep - er un - der - ground,

Musical notation for the third system. The treble staff has a whole note chord labeled **Re5** and a whole note chord labeled **Fa#5 Mi5 Do#5**. The bass staff contains a melodic line with eighth and quarter notes.

*Dal Σ al Θ
poi
CODA*



there's too much pa - nic in — this town. — I'm go - ing deep - er un - der - ground.

CODA

Musical notation for the Coda section. The treble staff has a whole note chord labeled **Mi** and a whole note chord labeled **Re/La Do#m/Sol#**. The bass staff contains a melodic line with eighth and quarter notes.



Ripetere sfumando

Musical notation for the final system. The treble staff has a whole note chord labeled **Lam/Do** and a whole note chord labeled **Lam**. The bass staff contains a melodic line with eighth and quarter notes.

UNCHAINED MELODY

Paroles et Musique de H. ZARET, A. NORTH

Lento

$\frac{S}{G}$

Emin

I. II. e III.) Oh,

my love,

my

CMaj7

D7

G

Emin

dar - ling,

I've hun - gered for your touch

a - long,

lone - ly

time.

Time

goes by

so

CMaj7

D7

G

Emin

slow - ly

and time can do so much,

are you

still

B min D7 G D/F#

mine? I need your love, I

E min7 G Maj 7/D A min/C D7

need your love, God speed your love to

G C D

me! *più mosso*

I.) Lone - ly riv - ers flow to the
II.) Lone - ly moun - tains gaze at the

C Bb C D

sea, to the sea, To the o - pen arms of the
stars, at the stars, Wait - ing for the dawn of the

G C D

sea day. Lone - ly riv - ers sigh, "Wait for
All a - lone, I gaze at the

C B♭ C D

me, wait for me!" I'll be com - ing home, wait for
stars, at the stars, Dream - ing of my love far a -

1. G 2. G

me! way.

*dal S al O
poi CODA*

G E♭m CMaj7 A♭m7 G

me!

CODA

LET THE SUNSHINE IN

Paroles de James RADO, Gerome RAGNI - Musique de Galt MacDERMOT

Moderately

Cm

We starve, look at one an-oth-er short of breath, walk -

mf

Bb

ing proud-ly in our win-ter coats, Wear - ing smells from lab-'ra - tor - ies.

Cm Eb Cm

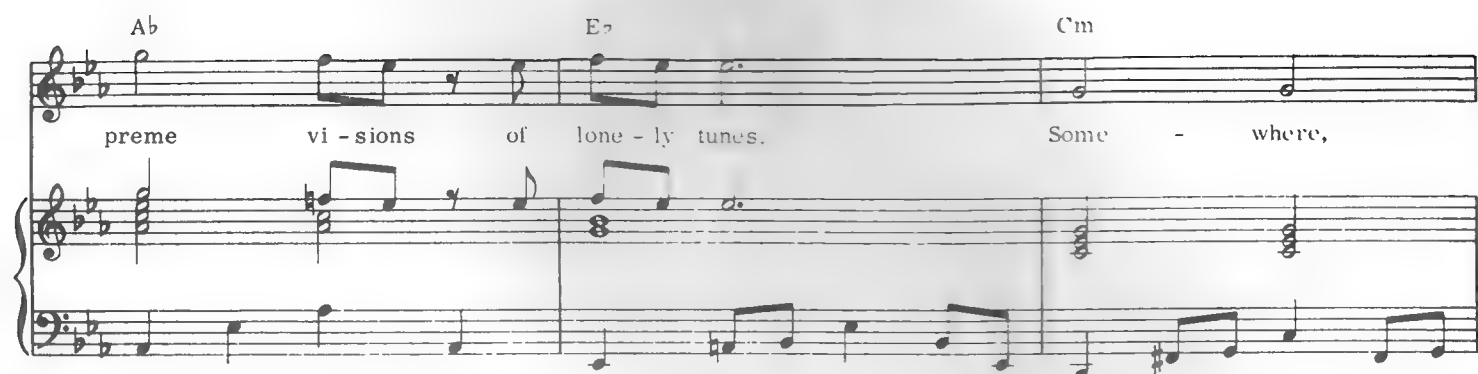
fac - ing a dy - ing na - tion of mov - ing pa - per

G7 Cm

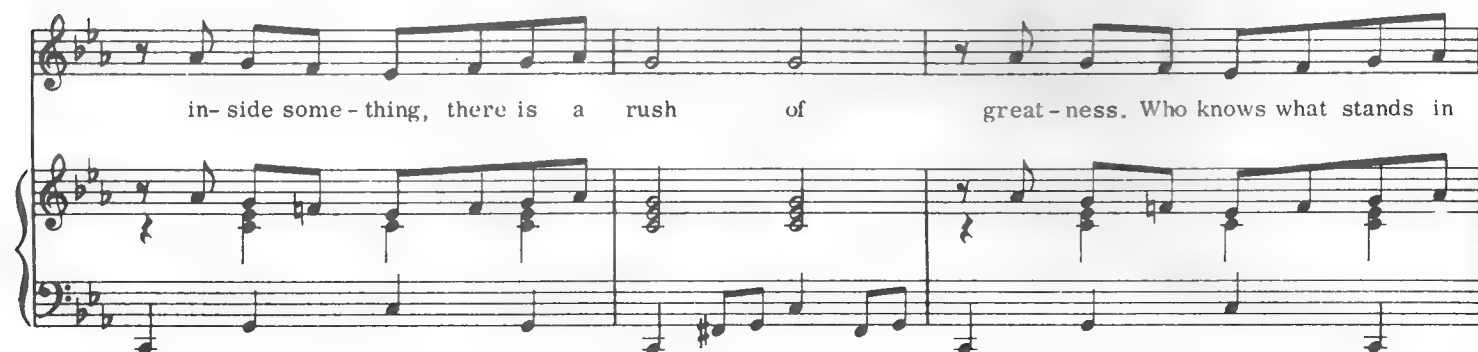
fan - ta - sy, Lis-t'ning for the new told lies with su -

Ab E \flat Cm

preme vi - sions of lone - ly tunes. Some - where,



in - side some - thing, there is a rush of great - ness. Who knows what stands in



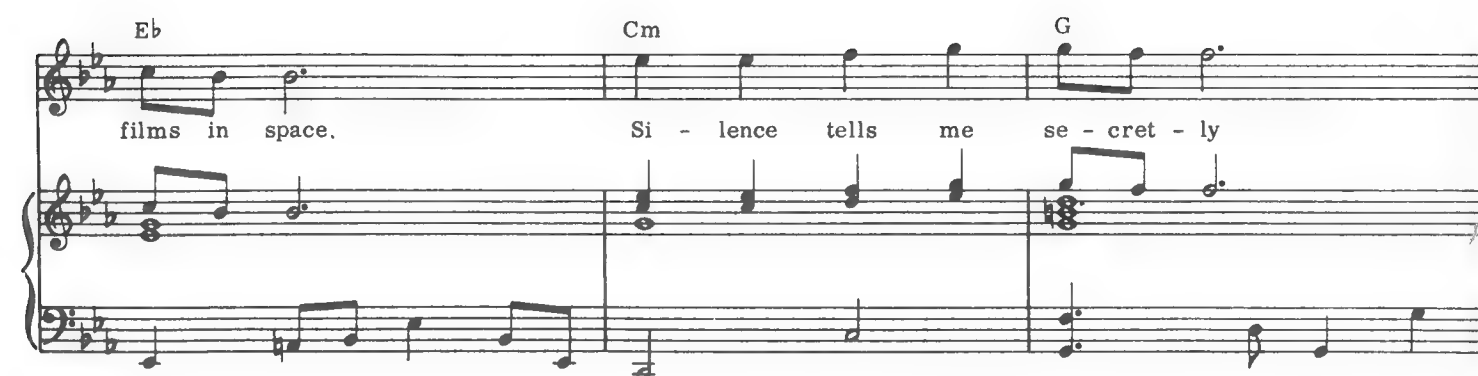
Bb Cm

front of our lives; I fash - ion my fu - ture on



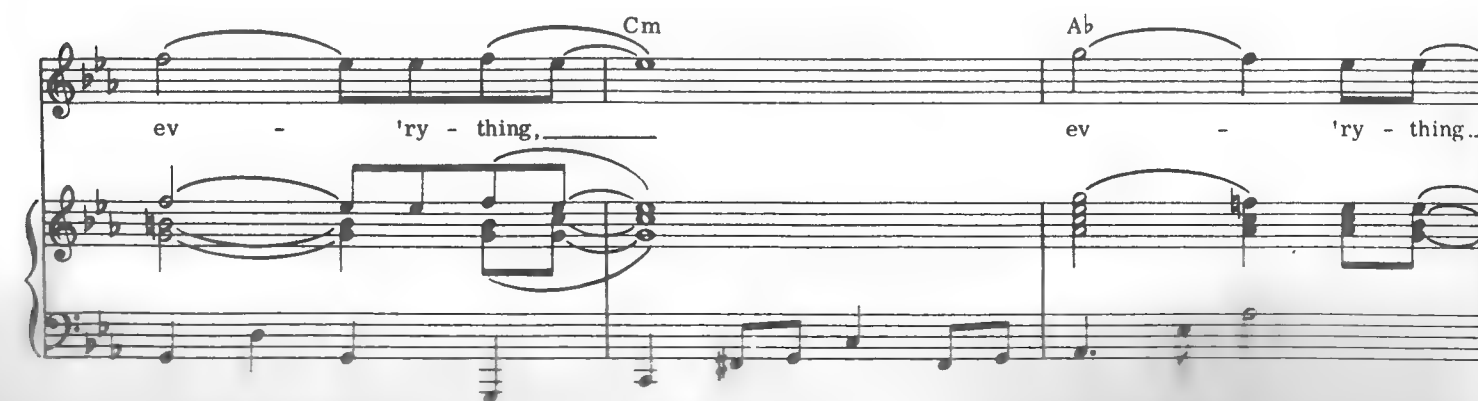
Eb Cm G

films in space. Si - lence tells me se - cret - ly



Cm Ab

ev - 'ry - thing, ev - 'ry - thing...



E^b **Cm**

Sing - ing my space songs on a spi - der -

3

Bb

web si - tar, "Life is a - round_ you and in you."

Cm

An - swer for Tim - oth - y_ Lear - y, dear - y.

(Sing four times)

Cm **G7**

Let the sun shine, Let The

Cm **Ab** **Eb**

Sun - shine In, the sun shine in.

rit.

du film "Un Homme Et Une Femme"

UN HOMME ET UNE FEMME

Paroles de Pierre BAROUH - Musique de Francis LAI



Com - me nos voix ba da ba da da ba da ba da

voix ba da ba da da ba da ba da

D 7+



Chan - tent tout bas ba da ba da da ba da ba da

Nos cœurs y croient ba da ba da da ba da ba da

C #7



Nos cœurs y voient ba da ba da da ba da ba da

En - core une fois ba da ba da da ba da ba da

C 7+



Pour finir
al CODA



Comme u - ne chan - - ce Comme un es - - poir
Tout re - com - men - - ce La vie re - - part

1. 2.

F#m7 B7 E7+

Com - me nos Com - bien de joies

8

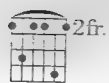
Dm7

Bien des dra - - - mes Et voi -

G7 C7+

-là! C'est u - ne longue his - - toire

Dm7 G7 C6



Un

homme

U

- - -

F#m7

B7



fem

-

-

-

me

Ont for - ge la

tra

-

-

-

me

E7+

Em7



du

ha -

sard

Com -

me

nos

A7

D7+



là

Chan -

ce

qui pas - sait

CODA



E7+

F#m7

B7



là

Chan - - ce pour toi et

E7+

F#m7



moi ba da ba da

da ba da ba da

Toi et

moi ba da ba da

E7+

Eb7+

D7+

1.

2.



da ba da ba da

Toi et

Toi et

moi.

Eb7+

D7+

Eb7+

E7+

Comme nos voix
 Nos cœurs y voient
 Encore une fois
 Comme une chance
 Comme un espoir

Comme nos voix
 Nos cœurs en joie
 Ont fait le choix
 D'une romance
 Qui passait là

Chance qui passait là
 Chance pour toi et moi
 Toi et moi.

MEXICO

Paroles de Raymond VINCY - Musique de Francis LOPEZ

Moderato

ff

ad lib.

dim.

The piano introduction is in 3/4 time, marked 'Moderato'. It features a melody in the right hand and a bass line in the left hand. The key signature has two flats (B-flat and E-flat). The piece starts with a forte (ff) dynamic and ends with a decrescendo (dim.) and an 'ad lib.' section.

1. On a chau - té les Pa - ri - siennes, _____ Leurs pe - tits nez et leurs cha -
 2. Une a - ven - tu - re Me - xi - cai - ne, _____ Sous le so - leil de Me - xi -

p

The first system of the song features two vocal lines and piano accompaniment. The piano part has a melody in the right hand and a bass line in the left hand. The dynamics are marked 'p' (piano).

- peaux. _____ On a chau - té les Ma - dri - lè - nes Qui vont aux a -
 - co, _____ Ça dure à peine u - ne se - mai - ne, Mais quel - le se -

The second system continues the vocal and piano accompaniment. The piano part has a melody in the right hand and a bass line in the left hand.

- rè - nes Pour le to - ré - ro. _____ On prétend que les Nor - vé - gien - nes, _____
 - mai - ne Et quel crescen - do... _____ Le pre - mier soir on se pro - mè - ne, _____

The third system concludes the song with the final vocal and piano accompaniment. The piano part has a melody in the right hand and a bass line in the left hand.

Fil - les du Nord, ont le sang chaud, Et bien que
On danse un ten - dre bo - lé - ro, Puis le deu -

les A - mé - ri - caines Soient les sou - ve - rai - nes Du Mon - de Nou - veau, On ou - blie
- xième on se dé - chaîne, Plus rien ne vous frei - ne, On part au ga - lop... On ou - blie

tout. Sous le beau ciel de Me - xi - co
tout. Sous le beau ciel de Me - xi - co,

On de - vient fou, Au son des rythmes tro - pi - caux...
On de - vient fou, Au son des rythmes tro - pi - caux...

Le seul dé - sir qui vous en - trai - ne Dès qu'on a
Si vous a - vez un jour la vei - ne De pou - voir

quit-té le ba-teau, C'est de goû-ter u-ne se-maine A l'a-ven-
 pren-dre le ba-teau, Al-lez goû-ter u-ne se-maine A l'a-ven-

REFRAIN
 Me-xi-co, Me-xi-

-tu-re Me-xi-cai-ne Au so-leil de Me-xi-co... Me-xi-co, Me-xi-
 -tu-re Me-xi-cai-ne Au so-leil de Me-xi-co...

-co... Sous ton so-leil qui chan-te
 -co... Sous ton so-leil qui chan-te,

Le temps pa-rait trop court Pour goû-ter au bon-heur de cha-que
 Me-xi-co, Me-xi-co, Me-xi-co...

jour... Me-xi-co, Me-xi-co...

Tes fem_mes sont ar - den - tes

Tes fem_mes sont ar - den - tes Et tu se -

al Coda

-ras toujours Le Pa-ra-dis des cœurs Et de l'A-mour.

CODA

-mour. Me-xi-co Me-xi-

Allarg.

-co Me-xi-co. Me-xi-co.

suivez

Vivace

Vivace

du film "Jules & Jim"

LE TOURBILLON

Paroles et Musique de Cyrius REZVANI (Bassiak)

Valse

Cm 3fr. F7 Bb Bb

Elle a - vait des bagues à
On s'est con - nu, on
Au son des ban - jos je
On s'est con - nu, on

Dom Fa7 Sib Sib

cha - que doigt Des tas d'bra - ce - lets au - tour des poi - gnets Et
s'est re - con - nu On s'est per - du d'vue, on s'est re - per - du d'vue On
l'ai re - con - nue Ce cu - rieux sou - ri - re qui m'a - vait tant plu Sa
s'est re - con - nu On s'est per - du d'vue, on s'est re - per - du d'vue On

Dom Fa7 Dom Fa7

Bb F7 Bb

puis elle chan - tait a - vec u - ne voix Qui si - tôt m'en - jo - la
s'est re - trou - vé, on s'est ré - chauff - fé Puis on s'est se - pa - ré
voix si fa - tale, son beau vi - sage pâle M'é - murent plus que ja - mais
s'est re - trou - vé, on s'est ré - chauff - fé Puis on s'est se - pa - ré

Sib Fa7 Sib

Elle a - vait des yeux des yeux d'o - pale Qui m'fas - ci - naient, qui
 Cha - cun pour soi soi est re - par - ti Dans l'tour - bil - lon d'la
 Je m'suis saou - le en l'é - cou - tant L'al - cool fait ou - bli -
 Cha - cun pour soi soi est re - par - ti Dans l'tour - bil - lon d'la




m'fas - ci - naient Y'a - vait l'o - vale de son vi - sage De femme fa -
 vie - er le temps Je l'ai r'vue un soir, aïe, aïe. Ça fait dé -
 vie - Je l'ai r'vue un soir. Ah! la la Des bai - sers
 Elle est re -

Fa7 Sib Dom

- tale qui m'fut fa - tale De femme fa - tale qui m'fut fa - tale
 - ja un fa - meux bail Ça fait dé - ja un fa - meux bail Au
 sur mon front brû - lant Des bai - sers sur mon front brû - lant
 - tom - bée dans mes bras Elle est re - tom - bée dans mes

1.2.3. §

Fa7 Sib Dom Fa7 Sib

4.   

bras Quand on s'est con - nu, quand on s'est re - con - nu Pour-quoi s'per - dre de

Fa#7 **Si** **Do#m**

vue se re - per - dre de vue Quand on s'est re - trou - vé, quand on s'est ré - chauff -

Fa#7 **Do#m** **Fa#7** **Si**

- fé Pour - quoi se sé - pa - rer? Et tous deux on est

Fa#7 **Si**

re - par - ti Dans l'tour - bil - lon d'la vie ——— On a con -

C#m 4fr. **F#7** **B**

Do#m **Fa#7** **Si**

- ti - nue à tour - ner Tous les deux en - la - cés ———

G#m 4fr. **B** **C#m** 4fr. **F#7** **B**

Sol#m **Si** **Do#m** **Fa#7** **Si**

Tous les deux en - la - cés ———

C#m 4fr. **F#7** **B**

Do#m **Fa#7** **Si**

J'VEUX PAS QU' TU T'EN AILLES

Paroles et Musique de Michel JONASZ

Parlé: Y'a quelque chose qui cloche d'accord
Moi qui sait pas bien faire le thé

Mais faut voir quoi sans s'énervier
Qu'est ce que j'vais faire C'est un

Quelque chose est dev'nu moche et s'est cassé Va savoir quand
détail Mais j'veux pas qu' tu t'en ailles Pourquoi ? Pare'que j'ai attendu beaucoup

Et que je t'ai cher-chée partout -
ma déesse
c'est pour rien -

A en boire toute l'eau des rivières pour voir le fond
Et je roulais tout en zigzags et n'importe où
Ma voix qui s'en va dans les fils et dans les airs

Et pour en soulever les pierres
Avec mes confettis mes blagues
Sûr qu'elle va retomber par terre

A couper les arbres des bois pour voir plus loin Entre New York et Versa -
Jetés aux pieds des gens dans les soirées mondaines Avec leurs têtes à funé -
Et que mes couplets de misère seront pour toi Des graffitis sur du vi -

Al Coda

- ra -
 - tra -
 - a - ailles - J'veux pas qu'tu t'en ailles -
 - a - ailles - J'veux pas qu'tu t'en ailles -
 a - ail -

Je voulais des vagues et des S - Avec une à moi J'veux pas qu'tu t'en ailles -

On voulait faire des galipettes et plouf dans l'eau des Antilles Beau sombrero pour moi

pour toi mantille - Manger des papayes à Papeete un cake aux Galapagos - Les goyaves de Guayaquil à toutes les sauces

Plonger - Dans les mers de cora - a - a - ail - J'veux pas qu'tu t'en ailles

F C Dm C Dm 8va
 C C Dm 8va
 C C Gm Eb Dm 8va
 Dm Gm Eb Dm
 Em7/5- C7 F C Dm C

A handwritten musical score for the song "J'Veux pas qu'tu t'en ailles" by Jacques Brel. The score is written on ten systems of staves. Each system consists of a vocal melody staff at the top and a piano accompaniment staff below it. The lyrics are written under the vocal staff. The music is in G major (one sharp) and 4/4 time. Chords are indicated by letters like Dm, C, and F#m. There are some corrections and annotations in red ink, such as "CODA" and "Dm". The handwriting is clear and legible. The lyrics are: "J'Veux pas qu'tu t'en ailles... Quand j'irai miauler mes refrains En pensant tout ça... J'Veux pas qu'tu t'en ailles... J'Veux pas qu'tu t'en ailles... J'Veux pas qu'tu t'en ailles... J'veis casser les murs... casser la porte Et brû-ler tout_ i - ci j'te l'jure... Arracher les val_l-es que t'emportes... Avec mes lettres... où j'pleurais dûr Fais gaffe, fais gaffe à toi j'veis t'faire mal T'as peur_ tu pleu_eures Ça ere - scen - do".

m'est égal T'as qu'à pas m'laisser Me laisse pas — Faut pas t'en aller t'en va pas — Qu'est-c'que j'vais faire —

j'devienrai quoi? — Un épouvantail — Un grain de popcorn éclaté Avec

une entaille J'veux pas qu'tu t'en ailles J'veux pas qu'tu t'en ailles J'veux pas

qu'tu t'en ailles Ah — Ah — J'veux pas qu'tu t'en ailles

J'veux pas qu'tu t'en ailles (Reprise ad libitum)

du film "On Connait La Chanson"

Enregistré par Charles Aznavour

ET MOI DANS MON COIN

Paroles et Musique de Charles AZNAVOUR

Lui, il t'ob - ser - ve _____ Du coin de l'œil Toi, tu t'é -
 Lui, il te cou - ve _____ Flo - vreux - se - ment Toi, tu l'ap -
 Lui, te re - gar - de _____ Fur - ti - ve - ment Toi, tu ba -

- ner - ves Dans ton fau - touil Lui, te ca - res - se _____
 - prou - ves En sou - ri - ant Lui, il te guet - te _____
 - var - des Trop li - bre - ment Lui, te cour - ti - se _____

Du fond des yeux Toi, tu te lais - ses Prendre à son
 Et je le vois Toi, tu re - gret - tes Que je sois
 A tra - vers moi Toi, tu te gri - ses Ris aux é -

jeu Et moi dans mon coin Si je ne dis rien Je
 là Et moi dans mon coin Si je ne dis rien Je
 - clats Et moi dans mon coin Si je ne dis rien J'ai

re - mar - que tou - - - tes cho - ses Et moi dans mon
 vois bien vo - tre ma - nè - ge Et moi dans mon
 le cœur au bord des lar - mes Et moi dans mon

coin Je ron - ge mon frein En voy - ant ve - nir la
 coin Je cache a - vec soin Cette an - gois - se qui m'é -
 coin Je cache mon cha - grin Car l'a - mour chan - ge de

3fr. 3fr. 3fr. 3fr. 3fr. 3fr. 3fr. 3 fois al Coda

Cm Fm7 Bb9 Eb Cm Fm G7 Cm Fm7 Bb7 Eb Cm Fm6 G7



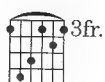
fin
- treint

Cm

⊕
CODA

main

Cm



PARLÉ: Oh! non, non c'est rien

Peut-être un peu de fatigue

Fm7 Bb9 Eb Cm Fm G7



Pas du tout, qu'est-ce que ou vas chercher là?

Cm Fm7 Bb9 Eb



Non, non j'ai passé... une excellente soirée...

Cm Fm G7 Cm

du film "On Connait La Chanson"

Enregistré par Jane Birkin

QUOI

Paroles de Cesare DE NATALE, Serge GAINSBOURG - Musique de Guido et Maurizio DE ANGELIS



1.3.5. Quoi
2. Joie
4. Orchestre

D D



d'notre a - mour feu n'res-te - rait que des cen - dres moi
et dou-leur c'est ce que l'a - mour en - gen - dre en - gen - dre sois


F#m Bm



j'aim' rai qu'la terr' s'ar - rê - te pour des - cen - dre 1.3.4.5. toi
au - moins con - scient que mon cœur peut se fen - dre 2. soit

Em A7

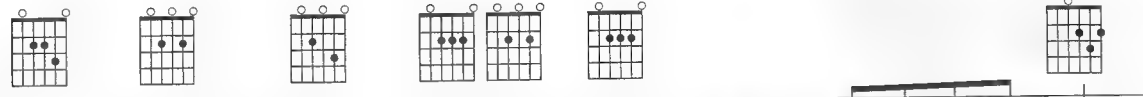
1. 4.



1. tu m'dis qu' tu n'vaux pas la corde pour te pen - dre c't'a lais - ser
4. tu pré - fè - res mou - rir que de te ren - dre va sa voir

A7/G D/F# Em

2. 3. 5.



ou a pren - dre 2. dit en pas - sant j'ai beau-coup à ap -
va com-pren - dre 3. tu pré - fè - res mou - rir que de te
5. tu m'dis qu'tu n'vaux pas la corde pour te

A4 A7 A4/7 A A7 A/G D/F#



- pren - dre si j'ai bien su te com - prendre
ren - dre vas donc sa - voir va com - prendre
pen - dre c't'a lais ser ou a pren - dre

Bm Em A D



A - - - - - mour cru - el - - -

D4 D Bm G/B A/C#

com - me en duel dos a dos et sans mer - ci

F#/A# Bm Em A4 A A6 A

tu as le choix des ar - mes ou ce - lui des lar -

Bm G/B A/C# F#/A#

- mes pen - - - - ses y pen - ses y et con -

Bm Bb7+ D/A Bm

- cois que c'est à la mort à la vie

Em A D A

THE PINK PANTHER

Musique de Henry MANCINI

Moderately Mysterioso

mp

mf

Em

*2nd chorus,
R.H. play octave higher.*

C7

simile

3

Em

F7

Em

The musical score is written for piano and bass. It begins with a tempo marking of 'Moderately Mysterioso'. The first system shows a piano introduction with a dynamic of 'mp'. The second system continues the piano part, with a dynamic of 'mf' appearing towards the end. The third system marks the beginning of the '2nd chorus', with a note that the right hand should play an octave higher. This system includes a 'C7' chord marking and a 'simile' instruction. The fourth system continues the piano part, with an 'Em' chord marking. The fifth system shows the right hand part, with an 'F7' chord marking and an 'Em' chord marking. The score is written in G major (one sharp) and common time (C).

C7

Em

N.C.

2nd chorus,
R.H. play as written.

To Coda

Em

D.S. al Coda

Coda

Em

C

Em

Em maj7
maj9

pp

ff

PARLE PLUS BAS

(Speak Softly Love)

Paroles anglaises de Larry KUSIK - Paroles françaises de Boris BERGMAN - Musique de Nino ROTA

Slowly

p

Par-le plus bas car on pour-rait bien nous en-tendre Le mon-de
Speak soft-ly, love, and hold me warm a-gainst your heart. I feel your

mp

n'est pas prêt pour tes pa-ro-les tendres Le mon-de n'est pas prêt pour
words, the ten-der, trem-bling mo-ments start, We're in a world our ver-y

mf

nous Il di-raït tout sim-ple-ment que nous som-mes fous... Par-le plus
own, Shar-ing a love that on-ly few have ev-er known. Wine col-ored

f

Chords: Cm, Fm bass C, Cm, Cm bass Eb, Fm, Cm, Cm bass G, G7/4, G7, Cm

B \flat 7 bass D **B \flat 7** **E \flat** **D \flat** bass F **Fm** bass A \flat

bas ... Mais parle en - core De l'a - mour fou ... De l'a - mour
days warmed by the sun, Deep vel - vet nights when we are

G **Cm** **Fm** bass C **Cm**

fort. Par - le plus bas car on pour - rait bien nous sur - prendre Tu sais très
one. 2. Par - le plus bas car on pour - rait bien nous en - tendre Tu sais très
Speak soft - ly, love, so no one hears us but the sky. The vows of

mp

Fm bass C **Cm** **Fm** bass C **Cm** **Fm** bass C **Fm**

bien qu'ils ne voudraient ja - mais com - prendre Que dans nos cœurs ... Moi j'ai trou -
bien que nous ne pou - vons rien at - tendre De ceux qui ont Fait des chan -
love we make will live un - til we die. My life is yours and all be -

mf

Cm **Cm** **G7/4** **G7** **1 Cm** **2 Cm**

- vé Ce que le mon - de re - fu - sait de nous don - ner 2. Orchestre
- sons Sans un «je t'aime» où l'amour rime a - vec rai - - son.
- cause You came in - to my world with love so soft - ly, love. Speak soft - ly. love.

mp *Rit*

CAN YOU FEEL THE LOVE TONIGHT

(as performed by Elton John)

Musique de Elton JOHN - Paroles de Tim RICE

Pop Ballad

3fr.

3fr.

3fr.

3fr.

3fr.

3fr.

mp legato

With pedal

F/A

E \flat /G

B \flat /F

E \flat

B \flat /D

There's a calm sur - ren - der
There's a time for ev - 'ry - one,

F/A

B \flat

Cm7

B \flat /D

E \flat

B \flat /D

3fr.

3fr.

3fr.

3fr.

to the rush of day,
if they on - ly learn

when the heat of the roll - ing world
that the twist - ing ka - lei - do - scope

E \flat

B \flat /D

E \flat

B \flat /D

3fr.

3fr.

3fr.

3fr.

can be turned a - way.
moves us all in turn.

An en - chant - ed mo - ment,
There's a rhyme and rea - son

Cm7

F/A

E \flat

B \flat /D

3fr. 3fr. 3fr. 3fr.

and it sees me through. It's e-nough for this rest-less war-rior
to the wild out-doors when the heart of this star-crossed voy-ag-er

E \flat B \flat /D E \flat Gm

4fr.

just to be with you. And can you feel the love—
beats in time with yours.

Ab F *poco cresc.* B \flat F/A

3fr. 3fr. 3fr. 3fr.

to night? It is where we are.

Gm E \flat B \flat E \flat C/E

3fr.

It's e-nough for this

F E \flat B \flat /D

wide eyed wan - der - er that we got this far.

Gm Gm7/F Eb Cm Bb/D Eb C/E

And can you feel the love

F Bb F/A

to - night, how it's laid to rest?

Gm Eb Bb Eb C/E

It's e - nough to make

F Eb Bb/D

3fr. 3fr. 3fr. 3fr. 3fr. 3fr. 3fr.

kings — and — vag - a - bonds — be - lieve the ver - - - y best. —

Gm Gm7/F Eb Cm Bb/D Eb F4/7

1. 3fr. 3fr.

poco dim.
Eb/Bb Bb F/A Eb/G Bb/F

2. 3fr. 3fr. 3fr. 3fr. 3fr. 3fr.

It's e-nough — to make

Eb Bb/D F/A Bb Cm7 Bb/D Eb Bb/D

3fr. 3fr. 3fr. 3fr. 3fr. 3fr. 3fr.

kings — and — vag - a - bonds — be - lieve the ver - y best. —

rall. Gm Gm7/F Eb Cm Bb/D Eb F4/7 *molto rit.* Eb/Bb Bb

du film "Star Wars"

STAR WARS - Main Title

Musique de John WILLIAMS

March (Majestic)

The musical score is written for piano in 4/4 time, featuring a key signature of one sharp (F#). The piece is titled "March (Majestic)". The notation is spread across four systems, each with a grand staff (treble and bass clefs). The first system begins with a forte (f) dynamic and a triplet of eighth notes in the treble. Chord symbols G, C, G, C, and G are placed above the staff. The second system continues with triplet figures and chords F, D, G, C, G, C, and G. The third system features a long melodic line in the treble with triplet markings and chords F, D, C/D, and D. The fourth system concludes with a melodic phrase in the treble, including a Bb chord, and chords D and C/D. The bass line throughout consists of steady eighth-note patterns.

First system of musical notation. Treble and bass staves. Chords: D, Cm/A. Triplet markings (3) are present in both staves.

Second system of musical notation. Treble and bass staves. Chords: D, G, C, G. Triplet markings (3) are present in both staves.

Third system of musical notation. Treble and bass staves. Chords: C, G, F, D, G. Triplet markings (3) are present in both staves.

Fourth system of musical notation. Treble and bass staves. Chords: C, G, C, G, F, D. Triplet markings (3) are present in both staves.

Fifth system of musical notation. Treble and bass staves. Chord: G. Triplet markings (3) are present in both staves.

du film "Le Troisième Homme"

LE TROISIÈME HOMME

(The third man)

Musique de Anton KARAS

Moderato**Piano**

The musical score is written for piano in 4/4 time, marked Moderato. It consists of four systems of music. The first system begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked 'Moderato' and the dynamics 'Piano' and 'mf'. The first system contains two measures with triplets in the treble and a bass line. The second system contains two measures with triplets in the treble and a bass line. The third system contains two measures with triplets in the treble and a bass line. The fourth system contains two measures with triplets in the treble and a bass line. The score is marked with 'C' and 'G7' at the end of the first system, 'C6' at the end of the second system, 'C' and 'G7' at the end of the third system, and 'C' at the end of the fourth system.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, including slurs and ties. The bass clef staff contains a bass line with eighth notes. Chord symbols *C* and *G⁷* are positioned below the staff. Dynamic markings *fz* and accents (^) are present above the treble staff.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the bass line. Chord symbols *C⁶* and *C⁶* are positioned below the staff. Dynamic markings *fz* and accents (^) are present above the treble staff.

Third system of musical notation. The treble clef staff features a melodic line with some rests. The bass clef staff continues the bass line. Chord symbols *A⁷*, *D(sus 4)*, *D*, *Dm*, *A⁷*, and *Dm* are positioned below the staff.

Fourth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the bass line. Chord symbols *G⁷*, *G¹³*, *C*, and *G⁷* are positioned below the staff. Dynamic markings *fz* and accents (^) are present above the treble staff.



First system of musical notation. The treble clef staff features a rapid, repetitive eighth-note pattern with various accidentals (sharps and flats). The bass clef staff contains a steady eighth-note accompaniment. The tempo and dynamics are marked *f animato*. Chord symbols *C*, *C^b*, *C*, and *C^b* are positioned below the bass staff.



Second system of musical notation. The treble clef staff continues the rapid eighth-note pattern. The bass clef staff maintains the eighth-note accompaniment. A chord symbol *G⁷* is located below the bass staff.



Third system of musical notation. The treble clef staff shows a change in the eighth-note pattern, including some beamed sixteenth notes. The bass clef staff continues the eighth-note accompaniment. A chord symbol *G⁷+* is positioned at the bottom right of the system.



Fourth system of musical notation. The treble clef staff features a more melodic line with slurs and ties. The bass clef staff continues the eighth-note accompaniment. A dynamic marking *p* is present. Chord symbols *C*, *Fm⁶*, *G*, and *C* are located below the bass staff.



Fifth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the eighth-note accompaniment. Chord symbols *G* and *G⁷* are located below the bass staff.

First system of musical notation. The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass staff contains a steady eighth-note accompaniment. A chord symbol 'C' is written below the first measure.

Second system of musical notation. The treble staff continues the melody with some chords and grace notes. The bass staff continues the accompaniment. Chord symbols 'G', 'G7', 'C', and 'G7' are written below the measures.

Tempo I (slower)

Third system of musical notation. The treble staff features triplet markings over groups of notes. The bass staff continues the accompaniment. A piano dynamic marking 'p' is present in the first measure. Chord symbols 'C' and 'G7' are written below the measures.

Fourth system of musical notation. The treble staff continues with triplet markings. The bass staff continues the accompaniment. Chord symbols 'C6' and 'C' are written below the measures.

Fifth system of musical notation. The treble staff continues the melody. The bass staff includes a 'cresc.' (crescendo) marking. The system concludes with a forte dynamic marking 'f' and an accent mark '^'. Chord symbols 'G7', 'G13', and 'C' are written below the measures.

ENAE VOLARE

Paroles de Guy PROTHEROE - Musique de Eric LEVI

Moderato

N.C.

Ve-ne-ro I-ne-an-tu-ro-ni

Ca-li-te Pe-rü-me Ve-ne-to I-ne-an-tu-ro-ni Ca-li-te I-ma-ne

Chorus

O A E-me-o Ma-le-vo Car-ta-re O-csi-me Ve-ne-ro E-ne-o



Ma-le-vo E - rü - me A - me - no A - me - no - sto Do-ri - me Do-ri - me

Gm/Bb F



O A E - me - o Dia - vo - te Za - mi - e O - me - ra - te

C G/B Bb



Za - mi - e O - me - ra - tsi - o - nes O A E - me - o Ma - le - vo

F Am G/B

E - me - o I - ma - gio - ne Im - pe -

N.C.

ris - si - re Vo - la - re O A E - me - o Ma - le - vo Can - ta - re

Chorus

O - csi - me Ve - ne - ro E - me - ro Ma - le - vo E - me - o O A E - me - o

3fr.

Ma - le - vo E - ni - me A - me - no A - me - no - sto Do - ri - me Do - ri - me
 A - me - no A - me - no - sto Do - ri - me Do - ri - me
 A - me - no A - me - no - sto Do - ri - me Do - ri - me

Gm/Bb *F*

C *G/B* *Bb*

O A E - za - re Pe - rü - me Za - mi - e O - me - ra - te
 O A E - me - o Dia - vo - le Za - mi - e O - me - ra - te
 O A E - za - re Pe - rü - me Za - mi - e O - me - ra - te

Θ

Za-mi-e O-me-ra-tsi-o-nes O A E-me-o Dia-vo-le
 Za-mi-e O-me-ra-tsi-o-nes O A E-me-o Ma-le-vo
 Za-mi-e O-me-ra-tsi-o-nes O A E-me-o Dia-vo-le

F Am G/B

F Am

Em/G F C Am

Em/G F G

6 6

De % a Θ
 par trois fois
 et puis
 CODA

CODA

3fr. Gm/Bb F

MY HEART WILL GO ON

Paroles de W. JENNINGS - Musique de J. HORNER

Sheet music for the song "My Heart Will Go On" by J. Horner, lyrics by W. Jennings. The music is in G major (one sharp) and 4/4 time. The score includes guitar chords, piano accompaniment, and vocal lines with lyrics.

First System:

- Guitar chords: C#m 4fr., B, A, B
- Piano accompaniment: Do#m, Si, La, Si
- Vocal line: (No lyrics)

Second System:

- Guitar chords: C#m 4fr., B, A, B
- Piano accompaniment: Do#m, Si, La, Si
- Vocal line: (No lyrics)

Third System:

- Guitar chords: E, B/F#, A/E, E, B
- Piano accompaniment: Mi, Si/Fa#, La/Mi, Mi, Si
- Vocal line: Ev - 'ry night in my dreams I see you, I fell you,

Fourth System:

- Guitar chords: E, B/F#, A
- Piano accompaniment: Mi, Si/Fa#, La
- Vocal line: that is how I know you go on.

E B/F# A/E E B

Far a - cross the dis - tance and spac - es be - tween us

Mi Si/Fa# La/Mi Mi Si

E B/F# A G#m 4fr.

you have come to show you go on.

Mi Si/Fa# La Sol#m

C#m 4fr. B A B

Near, far, wher - ev - er you are, I be -

Do#m Si La Si

C#m 4fr. B A G#m 4fr. F#m

- lieve that the heart does go on.

Do#m Si La Sol#m Fa#m



Once

more,

you

o - pen the door—

and you're

Do#m

Si

La

Si



here

in my

heart, and

my

heart will

go

on

and

Do#m

Si

La

Si



on.

Love

can touch us

one time

and

last for

a

Mi

Si/Fa#

La/Mi



life - time,

and nev - er

let go till we're gone.

Mi

Si

Mi

Si/Fa#

La

E B/F# A/E

Love was when I loved you, one true time I

Mi Si/Fa# La/Mi

E B E B/F# A

hold to. In my life we'll al - ways go on.

Mi Si Mi Si/Fa# La

C#m 4fr. C#m 4fr. B A

Near, far, wher - ev - - - er you

Sol#m Do#m Si La

B C#m 4fr. B A

are, I be - lieve that the heart does go on.

Si Do#m Si La

Once more, you o - pen the door.

and you're here in my heart, and my heart will go

on and on.

Guitar diagrams (4fr):

- G#m
- F#m
- C#m
- B
- A
- B
- C#m
- B
- A
- C#m
- B
- A

Chord names in piano accompaniment:

- Sol#m
- Fa#m
- Do#m
- Si
- La
- Si
- Do#m
- Si
- La
- Si
- Do#m
- Si
- La

Slightly slower



You're here, there's no - thing I

Sol#5 Fa#5 Fam Mi♭ Re♭



fear, and I know that my heart will go on.

Mi♭ Fam Mi♭ Re♭



We'll stay for - ev - - er this

Dom Si♭m Fam Mi♭ Re♭



way. You are safe in my heart, and my heart will go

Mi♭ Fam Mi♭ Re♭

This musical score is arranged for guitar, piano, and voice. It consists of six systems of staves. The guitar part is written in E-flat major (three flats) and includes chord diagrams and fretting instructions (4fr.). The piano part is in the same key and features a consistent eighth-note bass line. The vocal part includes lyrics and melodic lines with various musical markings.

System 1:

- Guitar: Chords Eb, Fm, Eb, Db (4fr.).
- Piano: Chords Mi \flat , Fa \flat , Mi \flat , Re \flat .
- Vocal: "on and on."

System 2:

- Guitar: Chords Fm, Eb, Db (4fr.), Fm.
- Piano: Chords Fa \flat , Mi \flat , Re \flat , Fa \flat .
- Vocal: (Melodic line with a slur).

System 3:

- Guitar: Chords Eb, Db (4fr.), Ab (4fr.).
- Piano: Chords Mi \flat , Re \flat , La \flat .
- Vocal: (Melodic line with a slur).

System 4:

- Guitar: Chords Eb/B \flat , Db/Ab (4fr.), AbM7 (4fr.), Ab (4fr.).
- Piano: Chords Mi \flat /Si \flat , Re \flat /La \flat , La \flat +7, La \flat .
- Vocal: "Oh..."

System 5:

- Guitar: Chords Eb/B \flat , Db/Ab (4fr.), Ab (4fr.) *rit.*
- Piano: Chords Mi \flat /Si \flat , Re \flat /La \flat , La \flat .
- Vocal: "Oh..."

System 6:

- Guitar: (Continuation of Eb/B \flat , Db/Ab, Ab).
- Piano: Chords Mi \flat /Si \flat , Re \flat /La \flat , La \flat .
- Vocal: (Melodic line with a slur).